

Evening Ledger



PHOTOPLAY
DANCING

AMUSEMENT SECTION

THEATRES
and MUSIC

PHILADELPHIA, SATURDAY EVENING, DECEMBER 11, 1915

ENTER THE SILHOUETTE MOVIE

C. Allan Gilbert, Painter of Beautiful Women, Perfects Shadow Photoplay of Whimsical Charm to Tell Tale of Inbad

THERE are stranger things in Heaven and Earth, Horatio, than are dreamed of in thy philosophy" and some of them are the remarkable effects which are produced in the movies. We have seen our country invaded and forced to yield to the iron hand of a conquering foe in 192- or 195-; we have seen the "tide of war break against Richmond"; we have seen our hero drop many feet over cliffs, off houses, from aeroplanes, in fact from almost any place that thrills; we have seen plants grow under our very eyes, wild animals in their lairs, birds on their nests brought to our very eyes by the movies.

Artistic effects, lovely, at times almost beyond description, have been screened; yet again we have a new idea and its complete revelation in the introduction of the silhouette movie.

The silhouette we have had in passing scenes. Pathe used it in "The House of Fear," Lubin in "A Nation's Peril," while even that much despised Keystone Comedy showed a lovely shadow end to "A Village Scandal." The beautiful love scene from the Paramount's "Madame Butterfly" was treated in this manner. But never to our knowledge has a whole silhouette movie been shown.

It Takes the Artist to Do It

New York's Latin Quarter experienced a distinct shock the other day when it learned that C. Allan Gilbert, who, with Charles Dana Gibson, Harrison Fisher, Hamilton King and Howard Chandler Christy made the pretty American girl famous on canvas, had succumbed to the fascination of the movies and become a film producer and is to bring out a new form of photoplay, which he calls silhouette fantasia, but which, specifically speaking, are whimsical tales told in silhouette form.

Nor is Mr. Gilbert the only artist connected with the project. Henry Bryant, C. B. Falls and others of the fraternity are assisting him and are already enthusiastic film fans. Mr. Gilbert now writes all the scenarios that are being turned out by the Bray-Gilbert studio, at 44 Washington Mews. J. R. Bray, associated with him, was formerly connected with the Pathe Freres, but is now with the Paramount Company, with whose January releases the new silhouette plays are coming out.

It is a brand new experience for Washington Mews, with its medley of studios and truck horse stables, to have a moving picture establishment in its midst. But for the last six months No. 44 has been the seat of mysterious operations whose nature only recently has come to light. The ancient structure has been transformed to meet the requirements of the new undertaking, and big arc lights, odd stage properties and curious photographic machines have replaced the faithful Dobbin and his cart.

A stage and flies have been added in the rear of the lot, and the inner walls painted a dazzling white. Powerful electric

lights, overhead, are so arranged as to throw the movie actors who take part into strong relief. Occasionally the background of a film is dyed to lend greater realism to the scene, and, although the figures are in silhouette, it is surprising how much expression is obtained.

A Peter Pan Production

Mr. Gilbert's innovation in film production covers a wide range of subjects, but all of them are presented with a charming disregard for stereotyped methods. He refuses to take his characters seriously and carries them through a series of droll adventures. "Inbad the Sailor" is a typical example.

The story, which has the proper Arabian Nights flavor, depicts a sailor wrecked on a desert isle with only a monkey for a companion and a bottle of tabasco sauce for comfort. But the writer produces the inevitable mystery in the shape of a genie's chest, in which is found a wishing ring. The sailor has four wishes, one of which turns the monkey into a human companion—a sort of man Friday—and another whisks the two off on a magic carpet to the Orient in search of adventure.

As the two men tumble into the scene before the gates of Bagdad they are taken prisoners and are borne off to the Sultan who, learning of the wishing ring, decides to commute a sentence of death to a life of happiness and ease, providing they find a rare pearl stolen by a dragon in the mountain. As a reward the Sultan promises the sailor his daughter, a beautiful princess, for his wife.

With such a prize in view the sailor sets off with his companion to search for

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"G. B. S." MAN OF LETTERS AT LAST

And the Letters Bernard Shaw Writes His Actors Are Real Letters, the Most Delightful Imaginable. Here Are Some Samples

Now that Grace George is giving America its first glimpse of "Major Barbara," Mr. Shaw's play of the old munition maker and the Salvation Army, William J. Brady's press agent has dug up a series of letters from Mr. Shaw, first printed in the Boston Transcript, through the courtesy of Louis Calvert. Mr. Calvert, who is now supporting Miss George in this country, created the role in London, and received from Mr. Shaw these letters of admiration before and after the rehearsals of his play.

Derry, Rosscarbery, Co. Cork.

23d July, 1906.

DEAR CALVERT—Can you play the trombone? If not, I beg you to acquire a smattering of the art during your holidays. I am getting on with the new play, scrap by scrap, and the part of the millionaire scoundrel founder is becoming more and more formidable. Broadbent and Veegan rolled into one, with Mephistopheles thrown in; that is what it is like. "Business is Business" will be cheap melodrama in comparison. Irving and Tree will fade into the third class when Calvert takes the stage as Andrew Undershaft. It will be TREMENDOUS, simply. But there is a great scene at the end of the second act, where he buys up the Salvation Army and has to take part in a march to a big meeting. Barker will play the drum. You will have a trombone—or bombardon, if you prefer that instrument—and it would add greatly to the effect if you could play it prettily. Besides, if you took to music you could give up those confounded cigars and save your voice and your memory (both wrecks, like Mario's, from 37 cigars a day) for this immense part. It is very long—speeches longer than Keegan's and dozens of them, and infinite nuances

of execution. Undershaft is diabolically subtle, gentle, self-possessed, powerful, stupendous, as well as amusing and interesting. There are the making of 19 Hamlets and six Othellos in his mere leavings. Learning it will half kill you, but you can retire next day as pre-eminent and unapproachable. That penny-plain and twopence-colored pirate Brassbound will be beneath your notice then. I have put him off for another year, as I cannot get the right Lady Cicely. Vedrenne, unluckily, has read my plays at Margate, and is now full of the most insane proposals—wants Brassbound instantly with you and Kate Rorke, for one thing.

But the trombone is the urgent matter of the moment. By the way, trombone players never get cholera nor consumption—never die, in fact, until extreme old age makes them incapable of working the slide. G. BERNARD SHAW.

19 Adelphi Terrace, W. C.

27th November, 1906.

My dear Calvert:

The rocky words today were:

EXPERIMENTS AND RESEARCHES IN IMPROVED METHODS OF DESTROYING LIFE AND PROPERTY.

In the scene with Cusins (the drum scene) you must be on the lookout for "Not Paganism, either, eh?" "I admit that," because the next speech, "You have noticed that she is original in her religion" comes with sudden force and pride. Indeed, the change comes from the line, "And now to business." Up to that, Undershaft has been studying Cusins and letting him talk. But the shake-hands means that he has made up his mind that Cusins is the man to understand him; and he therefore takes the lead in the conversation and dominates Cusins at once. It all goes on in a steady progression of force—"And now to business."—"You have noticed that she is original in her religion"—"And now question for question"—up to "Pooh, Professor!" etc. This change is not quite marked enough. The first part—the listening, watching, studying, pumping Cusins is admirably done; but you are apt to prolong it into the second or dominant part, or to relapse into it, as if you were not quite clear as to exactly where to turn the tables on Barker, whose lightweight business is of no use after the shake-hands. "We three must stand together" is generally rather stuffy.

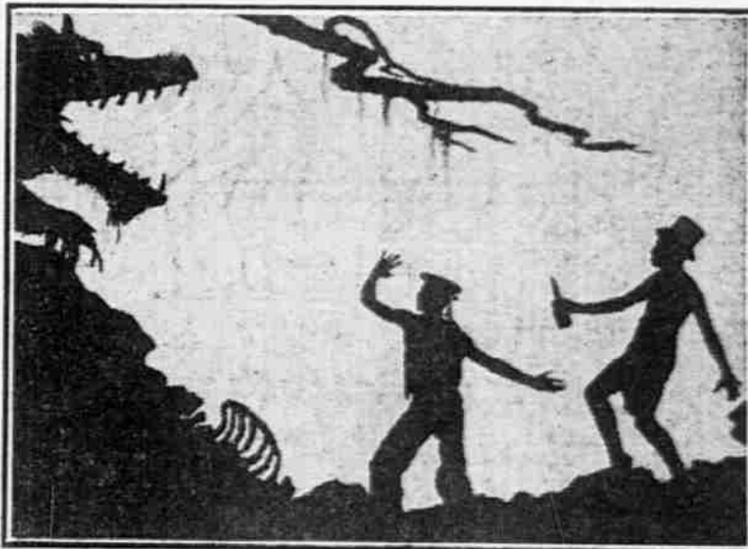
"SO MUCH THE BETTER: they will put up with anything sooner than change their shop" is the answer to "attached to their homes." If you dry up here, the scene will be spoiled; for Barker will be forced to skip ahead to cover the hitch; and then Cremlin will be late.

When Barbara says: "No; don't comfort me. It will be all right. We shall get the money," don't forget to say "HOW?" You have never yet picked up this cue.

The reason I cried out in anguish when

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"INBAD, THE SAILOR," IN SILHOUETTE



Administering tabasco sauce to the dragon to make him cough up the pearl.



Inbad tries to pawn the pearl and finds it only glass, worth 30 cents.



Disillusioned, Inbad discovers the beautiful princess a hag.